

ARTICLES

KEY: Title, Author, Month Page

- A**
A & B Roll Film Editing. *Howard Lindenmeyer, APSA*, Oct. 27
Abstract Images in the Darkroom. *John W. Hawthorne*, Aug. 33
Alaska's Wild Places. May 34
An Improved Developer of Kodak Technical Pan 2415. *Edward T. Howell, FPSA*, Jan. 22
- B**
Beverly Hills: P-J Challenge. *Stanley Mindel*, Mar. 24
Build a Better Test Strip...and the world will beat a path to your darkroom. *Ross Cory*, Jan. 28
- C**
Challiss Gore: The California He Saw. *Judith Gore Hogness*, Dec. 12
Chicago '84—PSA's Kind of Town. *Lia E. Munson, APSA*, Sept. 24
Cibachrome Hints (From One Who Learned the Hard Way). *Edward T. Howell, FPSA*, Feb. 20
Cliché-Verre. *Ray Rosenhagen, FPSA*, Jul. 31
Continuity and the Travelogue. *George W. Cushman, Hon. FPSA*, Apr. 31
Custom Stereo Cameras. *Ernst Steinbrecher*, Oct. 24
- D**
Darkroom Deluxe. *Ilene and Dennis MacDonald, APSA*, Aug. 30
A Darkroom Problem Solved. *Edward T. Howell, FPSA*, Jan. 32
Depth of Field in Close-up Photography. *W.F. Scott Jr., FPSA*, Dec. 20
- E**
The Editor's Creative Devices. *George W. Cushman, Hon. FPSA*, Nov. 14
Ektacolor Processing. *Fred W. Schneider*, Jan. 31
The Exhibitionist (photographs of Willy Hengli) Apr. 20
Exposure Corrections Simplified. *Ellis M. Zacharias*, Feb. 16
- F**
The 54th American International Film Festival Winners. *Jim Meeker*, Nov. 15
- G**
A Gallery of Amateurs. *Sam W. Morris*, Apr. 27
- H**
Honors Proposal Guidelines. *Ralph M. Aiello, APSA*, Oct. 16
How To Get The Red Out. *Ellis M. Zacharias*, Nov. 33
- I**
I Love a Parade. *Thomas J. Moorhead*, Jul. 25
Ike Liked Stereo. *Mim Unruh, FPSA*, June 10
In Good Hands. *Hazen M. Hyland, May 30*
In the Beginning. *Robert E. McKay*, Aug. 24
It's The Little Things That Count. *David R. Gurtcheff*, Jul. 18
- J**
Jagdish Agarwal—A Portfolio. Oct. 14
Jewel of the Desert. *Peggy Stevens*, Jan. 15

- Joachim Dettmer. Joachim Dettmer*, Feb. 22
- L**
Let It Snow. *Eddie C. Quan*, Mar. 12
"Light in the West." *Robert McKay*, June 20
- M**
The Making of "Stop Cloning Around." *Sidney N. Laverents, APSA*, Feb. 24
Manfred Gsteu—A Portfolio. Nov. 19
Mechanize Your Black and White Processing. *Orvil Stokes*, Dec. 22
Meet Brad Ashbrook. *Carole G. Honigsfeld, FPSA*, Jul. 33
Meet Me At The County Fair!! *Dr. Onas C. Scandrette, APSA*, May 32
Multi-Image Darkroom Techniques. *Allan L. Horvath*, Jan. 28
Multiple Exposure Creativity. *David F. Hughes*, Jul. 14
- N**
1983 PSA Honors Recipients. *Carole G. Honigsfeld, FPSA*, Sept. 25
1983 PSA Mini-Directory. Feb. 29
1983 Young Photographers Showcase. *Robert L. Eby, FPSA*, Oct. 30
The Nature Portfolios. *Agnes M. Holst, APSA*, May 25
"Numero Um." *Albert P. Bekker, FPSA*, June 13
- O**
One Nation. *Lowell Anson Kenyon*, Sept. 14
- P**
Paper Negatives: Another Path to Creative Printmaking. *John Hawthorne*, Jan. 30
A Park Bench. *Jesse K. Spritzler*, Nov. 10
A Perfect Marriage. *Margaret Conneely, FPSA*, Jul. 20
photoShow international is Coming. Dec. 28
Photools. *Dr. Stuart Meibuhr*, Mar. 27
Pointers From a Nature-Cine Master. *Othel G. Goff, FPSA*, May 24
Presenting...The Presenters. *Anne M. Galatioto*, Jan. 22
A Pro's Pro. *Robert L. Eby, APSA*, Apr. 24
The PSA Journal Editorial Awards System. *W.B. (Web) Heidt*, Feb. 18
PSA 1983 International Convention Schedule. Apr. 14
PSA-PPD Portfolios and Workshops Dec. 29
PSA Services. Nov. 23
PSA Service Award Winners. Oct. 36
Putting the Film Together. *George W. Cushman, Hon. FPSA*, Dec. 26
- Q**
A Question of Balance. *John D. Oltarzewski*, Jul. 25
- R**
Renaissance Regional. *Robert H. Hart, APSA*, Jan. 12
Return to Sender. *Robert L. Eby, FPSA*, Dec. 24
Ricardo Berger: Photo Silk-Screen Artist. *Dr. Onas C. Scandrette, APSA*, Mar. 29
Ring Around the Lens. *Carole G. Honigsfeld, FPSA*, Aug. 20
Robert L. Eby—A Portfolio. Aug. 26

- The Rules—And Why I Break Them. *Yuan Li*, Sept. 20
- S**
St. Mary's of Lincoln. *Allan R. Rich*, Aug. 12
Seeing Infrared. *Alynn Martelle*, Mar. 22
Shooting Sports. *Dr. William B. Barnett*, Oct. 17
Side Trips. *Charles and Launa MacCarthy*, Mar. 16
The Sierra Lichens. *Walter L. Holzer, FPSA*, May 22
Silent Scenes of Oktoberfest. *Rainer Grosskopf*, Oct. 21
Single Frame Success. *A.E. Woolley, Ph.D.*, June 17
"So Why Don't You Publish a Book?" *Judith Gore Hogness*, Dec. 17
The Sooner the Better. *Gilbert Hill, FPSA*, Oct. 34
Stereo Updates. Jul. 17; Dec. 36
Super City Agenda. *Robert B. Hart, APSA*, Mar. 20
- T**
"The City." *Robert E. McKay*, Feb. 12
The Thrill of the Hunt. *Ollie File, FPSA*, Apr. 33
Teenage Film Festival. *Ralph A. Rogers*, May 28
Teenage Film Festival Wrap-up. *Ralph A. Rogers*, Nov. 18
Treat Your Batteries Kindly. *Dr. Stuart Meibuhr*, Apr. 30
- U**
The UN-Common Loon. *Dr. F. Glenn Irwin, FPSA*, May 16
Uniform Practice No. 1—And a New Print Box. *Gerald W. Turk, FPSA*, Jan. 18
- W**
Walk Slowly and Look Small. *Norman Freeman, FPSA*, May 12
Watch the Birdie. *Ellis M. Zacharias*, May 18
We Want You! *Robert B. Hart, APSA*, May 31
What is Film Editing? And why do we need it? *George W. Cushman, Hon. FPSA*, Oct. 26
Who's Who 1982. June 33

- Cory, Ross*. Build a Better Test Strip...and the world will beat a path to your darkroom. Jan. 24
Current, Ira B., FPSA. Build a Compact Enlarger Stand. Sept. 34
Cushman, George W., Hon. FPSA. Continuity and the Travelogue. Apr. 31; What is Film Editing? And why do we need it? Oct. 26; The Editor's Creative Devices. Nov. 14; Putting the Film Together. Dec. 26
- D**
Dettmer, Joachim. Joachim Dettmer. Feb. 22
- E**
Eby, Robert L., FPSA. A Pro's Pro. Apr. 24; Robert L. Eby—A Portfolio. Aug. 26; 1983 Young Photographers Showcase. Oct. 30; Return to Sender. Dec. 24
- F**
File, Ollie, FPSA. The Thrill of the Hunt. Apr. 33
Freeman, Norman, FPSA. Walk Slowly and Look Small. May 12
- G**
Galatioto, Anne M. Presenting the Presenters. June 22
Goff, Othel G., FPSA. Pointers From a Nature-Cine Master. May 24
Grosskopf, Rainer. Silent Scenes of Oktoberfest. Oct. 21
Gsteu, Manfred. A Portfolio. Nov. 19
Gurtcheff, David R. It's the Little Things That Count. Jul. 18
- H**
Hart, Robert B., APSA. Renaissance Regional. Jan. 12; We Want You! May 31
Hawthorne, John. Paper Negatives: Another Path to Creative Printmaking. Jan. 30; Abstract Images in the Darkroom. Aug. 33
Heidt, W.B. (Web). The PSA Journal Editorial Awards System. Feb. 18
Hill, Gilbert, FPSA. The Sooner the Better. Oct. 34
Hogness, Judith Gore. Challiss Gore: The California He Saw. Dec. 12; "So Why Don't You Publish a Book?" Dec. 17
Holst, Agnes M., APSA. The Nature Portfolios. May 25
Holzer, Walter F., FPSA. The Sierra Lichens. May 22
Honigsfeld, Carole G., FPSA. Meet Brad Ashbrook. Jul. 33; Ring Around the Lens. Aug. 20; 1983 PSA Honors Recipients. Sept. 25
Horvath, Allan L. Multi-Image Darkroom Techniques. Jan. 28
Howard, Dave. Sub-Mini Portfolios. Dec. 30
Howell, Edward T., FPSA. An Improved Developer for Kodak Technical Pan 2415. Jan. 22; A Darkroom Problem Solved. Jan. 32; Cibachrome Hints (From One Who Learned the Hard Way. Feb. 20; PS&T Supplement: Tracking Down Unsharpness. Nov. 31
Hughes, David F. Multiple Exposure Creativity. Jul. 14
Hyland, Hazen M. In Good Hands. May 30

AUTHORS

KEY: Author, Title, Month Page

- A**
Adams, Betty, APSA. American Portfolios. Dec. 32
Agarwal, Jagdish. A Portfolio. Oct. 14
Aiello, Ralph M., APSA. Honors Proposal Guidelines. Oct. 16
- B**
Bekker, Albert P., FPSA. "Numero Um." June 13
Booth, Wm. Edwin, APSA. PSA&T Supplement: 2) Made with the Shades. Jul. 27
Barnett, Dr. William B. Shooting Sports. Oct. 17
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Conneely, Margaret, FPSA. A Perfect Marriage. Jul. 20

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Beverly Hills: P-J Challenge. *Stanley Mindel*, Mar. 24
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Chicago '84—PSA's Kind of Town. *Lia E. Munson, APSA*, Sept. 24
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The Editor's Creative Devices. *George W. Cushman, Hon. FPSA*, Nov. 14
Ektacolor Processing. *Fred W. Schneider*, Jan. 31
The Exhibitionist (photographs of Willy Hengli) Apr. 20
Exposure Corrections Simplified. *Ellis M. Zacharias*, Feb. 16
- F**
The 54th American International Film Festival Winners. *Jim Meeker*, Nov. 15
- G**
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- H**
Honors Proposal Guidelines. *Ralph M. Aiello, APSA*, Oct. 16
How To Get The Red Out. *Ellis M. Zacharias*, Nov. 33
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Ike Liked Stereo. *Mim Unruh, FPSA*, June 10
In Good Hands. *Hazen M. Hyland, May 30*
In the Beginning. *Robert E. McKay*, Aug. 24
It's The Little Things That Count. *David R. Gurtcheff*, Jul. 18
- J**
Jagdish Agarwal—A Portfolio. Oct. 14
Jewel of the Desert. *Peggy Stevens*, Jan. 15

- Joachim Dettmer. Joachim Dettmer*, Feb. 22
- L**
Let It Snow. *Eddie C. Quan*, Mar. 12
"Light in the West." *Robert McKay*, June 20
- M**
The Making of "Stop Cloning Around." *Sidney N. Laverents, APSA*, Feb. 24
Manfred Gsteu—A Portfolio. Nov. 19
Mechanize Your Black and White Processing. *Orvil Stokes*, Dec. 22
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Meet Me At The County Fair!! *Dr. Onas C. Scandrette, APSA*, May 32
Multi-Image Darkroom Techniques. *Allan L. Horvath*, Jan. 28
Multiple Exposure Creativity. *David F. Hughes*, Jul. 14
- N**
1983 PSA Honors Recipients. *Carole G. Honigsfeld, FPSA*, Sept. 25
1983 PSA Mini-Directory. Feb. 29
1983 Young Photographers Showcase. *Robert L. Eby, FPSA*, Oct. 30
The Nature Portfolios. *Agnes M. Holst, APSA*, May 25
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- O**
One Nation. *Lowell Anson Kenyon*, Sept. 14
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Paper Negatives: Another Path to Creative Printmaking. *John Hawthorne*, Jan. 30
A Park Bench. *Jesse K. Spritzler*, Nov. 10
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Pointers From a Nature-Cine Master. *Othel G. Goff, FPSA*, May 24
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A Pro's Pro. *Robert L. Eby, APSA*, Apr. 24
The PSA Journal Editorial Awards System. *W.B. (Web) Heidt*, Feb. 18
PSA 1983 International Convention Schedule. Apr. 14
PSA-PPD Portfolios and Workshops Dec. 29
PSA Services. Nov. 23
PSA Service Award Winners. Oct. 36
Putting the Film Together. *George W. Cushman, Hon. FPSA*, Dec. 26
- Q**
A Question of Balance. *John D. Oltarzewski*, Jul. 25
- R**
Renaissance Regional. *Robert H. Hart, APSA*, Jan. 12
Return to Sender. *Robert L. Eby, FPSA*, Dec. 24
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Ring Around the Lens. *Carole G. Honigsfeld, FPSA*, Aug. 20
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- S**
St. Mary's of Lincoln. *Allan R. Rich*, Aug. 12
Seeing Infrared. *Alynn Martelle*, Mar. 22
Shooting Sports. *Dr. William B. Barnett*, Oct. 17
Side Trips. *Charles and Launa MacCarthy*, Mar. 16
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Silent Scenes of Oktoberfest. *Rainer Grosskopf*, Oct. 21
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"So Why Don't You Publish a Book?" *Judith Gore Hogness*, Dec. 17
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Stereo Updates. Jul. 17; Dec. 36
Super City Agenda. *Robert B. Hart, APSA*, Mar. 20
- T**
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The Thrill of the Hunt. *Ollie File, FPSA*, Apr. 33
Teenage Film Festival. *Ralph A. Rogers*, May 28
Teenage Film Festival Wrap-up. *Ralph A. Rogers*, Nov. 18
Treat Your Batteries Kindly. *Dr. Stuart Meibuhr*, Apr. 30
- U**
The UN-Common Loon. *Dr. F. Glenn Irwin, FPSA*, May 16
Uniform Practice No. 1—And a New Print Box. *Gerald W. Turk, FPSA*, Jan. 18
- W**
Walk Slowly and Look Small. *Norman Freeman, FPSA*, May 12
Watch the Birdie. *Ellis M. Zacharias*, May 18
We Want You! *Robert B. Hart, APSA*, May 31
What is Film Editing? And why do we need it? *George W. Cushman, Hon. FPSA*, Oct. 26
Who's Who 1982. June 33

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Current, Ira B., FPSA. Build a Compact Enlarger Stand. Sept. 34
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- D**
Dettmer, Joachim. Joachim Dettmer. Feb. 22
- E**
Eby, Robert L., FPSA. A Pro's Pro. Apr. 24; Robert L. Eby—A Portfolio. Aug. 26; 1983 Young Photographers Showcase. Oct. 30; Return to Sender. Dec. 24
- F**
File, Ollie, FPSA. The Thrill of the Hunt. Apr. 33
Freeman, Norman, FPSA. Walk Slowly and Look Small. May 12
- G**
Galatioto, Anne M. Presenting the Presenters. June 22
Goff, Othel G., FPSA. Pointers From a Nature-Cine Master. May 24
Grosskopf, Rainer. Silent Scenes of Oktoberfest. Oct. 21
Gsteu, Manfred. A Portfolio. Nov. 19
Gurtcheff, David R. It's the Little Things That Count. Jul. 18
- H**
Hart, Robert B., APSA. Renaissance Regional. Jan. 12; We Want You! May 31
Hawthorne, John. Paper Negatives: Another Path to Creative Printmaking. Jan. 30; Abstract Images in the Darkroom. Aug. 33
Heidt, W.B. (Web). The PSA Journal Editorial Awards System. Feb. 18
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- B**
Bekker, Albert P., FPSA. "Numero Um." June 13
Booth, Wm. Edwin, APSA. PSA&T Supplement: 2) Made with the Shades. Jul. 27
Barnett, Dr. William B. Shooting Sports. Oct. 17
- C**
Conneely, Margaret, FPSA. A Perfect Marriage. Jul. 20

- I**
 Irwin, Dr. Glenn F., *FPSA. The Un-Common Loon*. May 16
- J**
 Jordan, Roy DeWitt, *APSA. PS&T Supplement: DISC-ography*. Mar. 33
- K**
 Kenyon, Lowell Anson. *One Nation*. Sept. 14
 Koehler, Dankwart. *PS&T Supplement: 1. Calhoun System Simplified*. Jan. 27
- L**
 Laverents, Sidney N., *APSA. The Making of "Stop Cloning Around."* Feb. 24
 Li, Yuan. *The Rules—And Why I Break Them*. Sept. 20
 Lindenmeyer, Howard, *APSA. A&B Roll Film Editing*. Oct. 27
- M**
 MacCarthy, Charles and Launa. *Side Trips*. Mar. 16
 MacDonald, Ilene and Dennis, *APSA. Darkroom Deluxe*. Aug. 30
 Martelle, Alynne. *Seeing Infrared*. Mar. 22
 McKay, Robert E. "The City." Feb. 12;
- "Light in the West." June 20; In the Beginning. Aug. 24
 Meeker, Jim. *The 54th American International Film Festival Winners*. Nov. 15
 Meibuhr, Dr. Stuart. *Photoools*. Mar. 27;
 Treat Your Batteries Kindly. Apr. 30
 Mindel, Stanley. *Beverly Hills: P-J Challenge*. Mar. 24
 Moorhead, Thomas J. *I Love A Parade*. Jul. 25
 Morris, Sam W. *A Gallery of Amateurs*. Apr. 27
 Munson, Lia E., *APSA. Chicago '84—PSA's Kind of Town*. Sept. 24
- O**
 Oltarzewski, John D. *A Question of Balance*. Jul. 22
- Q**
 Quan, Eddie C. *Let It Snow*. Mar. 12
- R**
 Rich, Alan R. *St. Mary's of Lincoln*. Aug. 12
 Rogers, Ralph A. *Teenage Film Festival*. May 28; *Teenage Film Festival Wrap-up*. Nov. 18
 Rosenhagen, Ray, *FPSA. Cliche'-Verre*. Jul. 31
- Russell, John. *Salon Workshops*. Dec. 30
- S**
 Scandrette, Dr. Onas C., *APSA. Ricardo Berger: Photo Silk-Screen Artist*. Mar. 29; *Meet Me at the County Fair!!* May 32
 Schneider, Fred W. *Ektacolor Processing*. Jan. 31
 Scott, W.F. Jr., *FPSA. Depth of Field in Close-up Photography*. Dec. 20
 Spritzler, Jesse K. *A Park Bench*. Nov. 10
 Steinbrecher, Ernst. *Custom Stereo Cameras*. Oct. 24
 Stevens, Peggy. *Jewel of the Desert*. Jan. 15
 Stokes, Orvil. *Mechanize Your Black and White Processing*. Dec. 22
- T**
 Turk, Gerald W., *FPSA. Uniform Practice No. 1—And a New Print Box*. Jan. 18
- U**
 Unruh, Mim, *FPSA. Ike Liked Stereo*. June 10
- W**
 Woolley, A.E., Ph.D. *Single Frame Success*. June 17
- Z**
 Zacharias, Ellis M. *Exposure Corrections Simplified*. Feb. 16; *Watch the Birdie*. May 18; *How to Get The Red Out*. Nov. 33

Title Index to PS&T Supplement Volume 49 (1983)

KEY: Title. Author, Page.

March 1983

DISC-ography. Roy DeWitt Jordan, APSA, 33.

July 1983

1. Calhoun System Simplified. Dankwart Koehler, 27; 2. Made with the Shades. Wm. Edward Booth, APSA, 27.

September 1983

Build a Compact Enlarger Stand. Ira B. Current, FPSA, 34.

November 1983

Tracking Down Unsharpness. Edward T. Howell, FPSA, 31.

Documentary continued from page 27

One difference is that such lectures include only interesting material. The average amateur will shoot 50 feet on a subject and insist on showing all 50 feet, "Because it is well exposed and film is expensive!" Well, it may be well exposed, but after 15 seconds it is no longer interesting. The professional would cut his film at 13 seconds and go on to something else.

The professional follows the age-old axiom, "Milk it, then kill it," which means, simply, to play a subject or bit of action for all it is worth—"milk it dry"—then go on to something else AND NEVER RETURN TO THAT SUBJECT AGAIN! How many times, when viewing an amateur travelogue, do we see a shot of chipmunks, then, a moment later, more shots of chipmunks, then three or four more shots of chipmunks throughout the film. Why? The professional would show chipmunks once and once only. He would never repeat that subject again.

The professional recognizes the value of strong sequences. The subject should be advanced in each shot of a sequence. When the subject has been exhausted the sequence is stopped and another is started.

The professional watches the pacing not only within sequences but between sequences. That is, he keeps the action moving and the interest high throughout a sequence by his choice of shots and the length of those shots. If he shows a

rapidly paced sequence, chances are he will follow with a slowly paced sequence. This technique embodies one of the oldest rules of pacing: Vary the pace throughout the film. Intersperse fast sequences with slow sequences. Too many amateurs maintain but one medium-paced tempo throughout their films, then wonder why their audiences fall asleep after 20 minutes. The answer is simple: the lack of a variety of tempos will put any audience to sleep.

The professional seldom, if ever, shows a single shot of anything. On the other hand, the inexperienced amateur takes numerous pot shots and shows them just that way, with no connection whatsoever. Interest cannot be built up in an instant, and the professional knows interest is what keeps his audience coming back to see more of his work. Interest is built up through a sequence of related shots, as explained earlier. Single shots on isolated subjects do not make a sequence and do not make an interesting film. The amateur must learn to think in terms of sequences and must edit his film accordingly. When these simple yet basic concepts are followed, the amateur filmmaker can make travelogues capable of holding an audience for well over that mythical 30-minute time limit.

The suggestions presented here for travel films are equally valid for any kind of documentary endeavor, be it a promotional film, a sales film, a teaching

film, an advertising film—you name it. The reason is that in each type of film you are playing to an audience. You are not editing pieces of celluloid because it is fun to use a splicer. You are facing an audience that has seen films before—good films—and they are not only much more sophisticated in their demands, but they simply will not accept an effort they consider to be unworthy of their time. They want to see something new, something that interests them. Their attention span is long for a film that moves—not just the action but the story or theme—and as long as it pleases them to watch what is offered to them, they will stay with you.

And is this not the editor's bottom line—to so edit his film that his audience is held to the end, standing in ovation as the credits appear, asking when they can see more?

GEORGE W. CUSHMAN, Hon. FPSA, is publications vice president of PSA. He wrote the *Cinema Clinic* column which appeared in the *Journal* for many years.

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 166 Rosedale Heights Drive,
 Toronto, Canada M4T 1C8